

# ETUDE

*The Music Magazine*

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*The Concert Singer* by Thomas Eakins

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1857-1957

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written to be held in Washington. © C. In 1962 it is expected that the agreements reached by the negotiators will be created by the two separate groups in the 1957 convention to be held this summer.

The weekly, Summer Music School will open its session on July 8 and run, year through August 11 in Redding, Arcadia, Northridge in Mendocino. The school was founded seven years ago under the direction of Harold and Marion Berkeley, and with its staff of associate teachers, it has established a staff in a summer music center where experimental study, available playing, chamber music, concerts and lectures are combined with exceptional concert and lectures in a luxury vacation region.

Regional branches conducted the Redding Little Orchestra in a program of contemporary American works in the Monterey Conservatory Center Hall at the sessions of the Intermusic 1960. Anniversaries, February 11. The program featured works by Charles Ives, Peter Menzies, Lukas Foss and Samuel Barber.

## COMPETITIONS

(For details, write to sponsors listed)

National Federation of Music Clubs. Held annual young composers contest for a chord and an instrumental work, and awards \$500. Also a special \$500 composition scholarship in memory of the late Devora Neubauer. Details from the National Federation of Music Clubs, 445 West 25th Street, New York 11, New York.

The American Opera Auditions, Inc., a newly formed non-profit organization will seek out American operatic talent in a series of auditions open January to 1968. Preliminary auditions will be held on October 15 in New York, Chicago, San Francisco, Dallas, Boston, Seattle and Cincinnati. The winners will be selected in May 1968, and will then have for Milan, Italy, where their debut will be made at the Teatro Nuovo. Details may be had from American Opera Auditions, 600 Tower, Cincinnati.

American Council of Organists, 1956-1958 National Organ Competition in Organ Playing, performance contests to be held for both church and concert. Time to be held in 1957. Details at 1956 National Convention in Houston, Texas. Details from American Council of Organists, National Headquarters, 600 Fifth Avenue, New York 20, N. Y.

# Folk Music and Art Music

by Bruce Mott

FOLK MUSIC has always been a great influence on composers of all kinds of art music. Those two kinds of music have never been truly separate and since the Middle Ages such has depended on the other for material. Already in the fifteenth century, folk songs were used as such for masses. Such quick folk songs in the French Canon, Irish and Scottish were folk songs for times. Folk songs added new meanings to music in Scottish, Irish, and Welsh folk songs. But it was not until the nineteenth century that the use of folk songs became generally accepted among composers.

Folk music participated in two important trends in art music after 1800. Earlier was the urge toward nationalism as the part of the middle-class composers of Europe. Composers in those countries began to include folk songs in their works, and to write music in the style of folk song, in order to create more representative of their people. In addition to using folk music they began to write ballads, epics, and folk songs in Central Europe with the Czechs, Slovaks, and Poles, the national movement spread throughout the continent and America, and eventually also to Asia and Africa when those areas became sufficiently Westernized.

Folk music was used in various ways by those nationalist composers. They might quote real folk songs as themes in larger compositions or simply make arrangements of folk tunes for vocal and instrumental ensembles. More frequently they wrote melodies imitating folk songs, and they sometimes adopted compositional devices of folk music styles. For example, melodic sequences are very characteristic of Czech folk music, and Czech composers began to make sequences a trademark without necessarily having their music sound like folk music otherwise.

In the twentieth century, beginning with Debussy, who was highly impressed by Indonesian music, European and American composers began to become aware of the exotic areas of primitive and oriental cultures. Rather than serving nationalist purposes, this kind of music helped composers to break with the traditional styles and pave the way for the development of twentieth century music. The oriental and primitive styles of music, so different from the European one, served as inspiration and provided compositional techniques for many composers including Glinka, Mahler, Henry Cowell, M. Krumpholtz, C. Chabon, El Villa-Lobos, F. J. Delius, and more indirectly, some of the foremost composers of the century.

Folk music has played an important role in music of the United States where composers, aware of the nationalistic tendency, have been trying to create a uniquely American music style. The problem they have had is to avoid the lack of indigenous folk music in America. To be sure, American folk music is not native, but it is quite distant from the culture of the composers who use it. After all, members of Western civilization, nevertheless, Indian music was used and imitated by many important composers (Continued on Page 46)

## ETUDE

THE NEW YORK SCHOOL

# PLAYING with ORCHESTRA

by ALEC TEMPLETON

as told to Rose Heylert

ALL PIANISTS LOOK forward to the day when they will be allowed to study concertos. The very name—concerto—is thrilling, to any notion of preparing to play with an orchestra, the very thought of which brings tingles to the spine! Just how does one lay the ground-work for performing to orchestral accompaniment?

Playing with orchestras is not for beginners. And even advanced players playing, while necessary, does not tell the whole story. Concerto literature requires good finger technique, but fingers alone cannot carry one through it. The playing of concertos demands a thorough knowledge of harmony, structure, and musical forms, all of which are as vital to good performance as the playing of the notes—possibly more so.

Preparing to play with orchestras now, I think, on two chief pillars of support. The first is to get the feeling of the work as a whole—not just of the notes, but play, but of the full sound which will result from piano and orchestra together. This, of course, means hearing the work you are going to play before you play it. Find a recording with the full orchestral personnel, then work on it. In Part Two, which is to study the form of the orchestration. This does not necessarily imply a knowledge of orchestration as such, simply, the shape of the orchestra's themes, whether they follow the piano or answer it, whether they accompany or lead separate lines of their own. Interpretation of the work depends upon questions like these: The Schubert Concerto, for example, begins as a conversation, the orchestra opening the talk and the piano replying, and so on as dialogue, the content of the speech is as revealing as its content. It has been my frequent observation that the orchestra states its opening theme in a fairly detached, aloof manner, whereas the piano replies with the same theme, but in a most romantic

and expressive way, bringing both balance and variety to the music.

No concerto is easy, but those of Bach, Mozart, and Beethoven make the best start. Here, piano and orchestra belong in such order the piano participates without dominating, and there is a feeling of complete togetherness, as there is in Beethoven's Ninth. In the more difficult concertos of Chopin, Grieg, Brahms, Liszt, and Rachmaninoff, the piano plays with the orchestra, certainly, but in a different relationship. Here, the pianist dominates soloist and orchestra are separate entities, complementing each other but not belonging to each other. Thus the last beginning, from the moment on will be the pianist's point of view, a music with the complex, more ensemble-like works. It goes without saying that the best preparation for concertos study in ensemble playing, as much as you can, with plenty much any combination of instruments. The important thing is to get the balance necessary in playing with others.

In preparing concertos, the student realizes he is proud of being a soloist and playing all those thrilling passages. This sense of mood raises the danger of getting the orchestra and the music as a whole! To stress the all-important matter of ensemble balance, I advise learning all concertos, from the very beginning, at two places, the second piano taking the orchestral part and both working together as an ensemble. This is essential for making, for music, for great music. It is extremely difficult to learn the solo part alone and then, at some later time to begin fitting it into an orchestral context. The last movement of the Schubert Concerto offers a good example of this. The notes of the solo part are difficult, but not impossible. It is virtually a Cantata on Page 46.



# a community solves its music crisis

the inspiring story of The Bronx Symphony Orchestra

by ALFRED K. ALLAN

**T**HE BRONX, New York City's heavily populated northeastern community, was faced with a crisis not unlike that which confounds many American communities—no almost complete lack of serious music activity. That is, until very recently the community's residents devoted to solve their own music problem. The results—the founding and success of a community-based music program.

Probably the Bronx's music awakening is best mirrored in the inspiring story of the Bronx Symphony Orchestra,

an orchestra composed of, and for, Bronx residents. In 1947, the orchestra was just a handful of men in the mold of one Bruckner. Edward Cohen, Mr. Cohen had looked critically at his own community and had finally observed its

preached another fellow BROXIAN, Mr. Gould Kim, the Director of the Wilson and Clinton High Schools Community Centers. The two men passed a month, adding to their team. Mr. Kim was also well aware of and inspired by his community's music situation. He had his own ideas for something constructive to do about it, and thus the two men had provided him with. In a short time the orchestra's idea was brought to the attention of the Bureau of Community Education of the New York City Board of Education, and quickly endorsed by them.

Speedily, the wheels of the idea were put into motion. Within weeks, Bronx residents were informed, through advertising and word of mouth, that there was a symphony orchestra with the promise of being organized, and that all with the necessary qualifications were invited to join. The members appeared in the first sense of response, and most music others followed. After several weeks of preparation, the orchestra's founding fathers felt that they were ready for the orchestra's first public concert. They looked forward to it with apprehension. The big question was:

"Does a sufficient number in serious music really exist here in the Bronx?"

As Mr. Kim explains, they were up against it. "We weren't able just to recruit, per se, but others as well, especially those residents who might be more inclined to popular music tastes. This also was without doubt the major key in the Bronx. It was there for necessity." Mr. Kim continues, "to reach a certain level of understanding with them."

Through music in the local newspapers, posters in the libraries, spot announcements in the radio, and the distribution of thousands of concert free sheets to do, it was hoped the goal might be achieved. "Get with family and friends and join in (Continued on Page 38)



Part of the vocal section of the orchestra

lack of cultural environment. He decided that a community orchestra would be a great step toward solving this crisis. He started his idea with his cousin, Irwin Hoffman, a gifted young conductor who had formerly been before master with the Philadelphia Symphony Orchestra. Mr. Hoffman was still for his cousin's plan, so the two men went to



A difficult spot for the Bronx team, Mr. Cohen, leader of the orchestra, takes their work seriously

# Genius lies in the INDIVIDUAL

by LeRoy V. Brant

**George Sanders**, internationally famous concert pianist, believes there is a place for the talented young artist on the concert stage. He does not say that the artist is an easy son, neither does he believe that every student who possesses the aptitude for the keyboard will realize his dream. But if he devotes his life to work and development, says a youngster will be playing before the crowd and successful kings of the world.

"How can the young artist know if he has that final thing which will make of him a success in the concert field?"

Beneath the pale, shade of a palm, beside a playing fountain at the "Maison d'Art" of the West in Santa Barbara, Sanders heard the question. He paused before answering it, and I felt that during the pause much of his own life, like a quick panorama, unfolded itself before his eyes which had seen a success as great.

"The question is hard to answer, but perhaps a saying of my old teacher, Kodaly, might cover it. He used to say: 'Nobody knows how much it is in one's self, or how far he can go, or how much he can develop. It is a matter of the great will of the individual. The answer depends on the individual!'"

Sanders felt that always there is a place for an individual talent. "Suppose you have talent in the organ music of the past and present generation, pianistic music. Tchaikovsky, Rachmaninoff, Debussy, Liszt, Bartok, Ravel, Stravinsky. The presence of music from each of these is a matter highly individual. Interpretations of identical authors will vary widely. And who is to say that one is right and another is wrong? Again I say, talent is not meant to be revealed."

Listening to this unworldly pianist one could understand what he meant, understand why he had a stress as great upon the point of individuality. His Chopin is unlike that of any other pianist, his Liszt is as characteristic as his Chopin. And it is in this matter of individuality, more than on any other one point, that he bases his hope for the young would-be concert pianist.

"We must consider from the beginning that the pianist has an adequate technique, that he has the type of talent which will enable him to see beyond the average scope of vision into the eternal realm of music. But after that, he must say what he has to say in a manner different from

that in which similar things have ever been said before. This is the crux of the matter. This is the point at which we discover hope for the new concert pianist. If he only repeats what has been said before in the same manner in which it has always been said, why should we listen? The striking words of music must be presented in an original manner, if they be to express us can then claim



Concert pianist George Sanders

that a new prophet of music has arisen, and that we must flock to hear him.

"The matter of one's personality enters largely into this selection. One's interpretation of a composition is a reflection of one's concept of it, and one's concept of it in turn reflects the personality. If one possesses a vivid personality the interpretation will be vivid, an original personality will follow an original interpretation, a negative personality will bring forth a pale interpretation. If, then, one has been given a unique personality, yet one that is balanced, one may hope for much on the concert stage. But not otherwise."

Sanders is of the opinion that most young students find themselves ready for a New York debut much too soon, and that by the use of wrong methods they themselves kill their chances for successful careers. (Continued on Page 38)



"THE MAGIC FLUTE"



Richard Kuhn

Salzburg Marimonte Theatre

by Peggy Muñoz

# MINIATURE OPERA from SALZBURG

**M**USIC LOVERS by the thousands are now seeing spectacular grand opera unfold in a miniature scale in their own homes. As a rule, American children are learning to take Mozart, Glinka and Pergolesi very much in their stride. And grand opera houses are finally discovering that "Don Giovanni" signifies great theatre as well as immortal music, long at last encountered a company whose singers stand out their allies and are never in "bad voice."

Amazul concert-conduct teams since 1952 by the Salzburg Marimonte Theatre have accomplished these feats. This talented company, directed by Professor Bruno Archer, has brought opera within the reach of our parents by using key, wooden actors and the recorded voice of leading singers from the Vienna State Opera and even the Metropolitan. And at last opera can be understood by everyone, in the speaking parts too in English—especially when the troupe is performing in Little America.

The Salzburg Marimonte originated in 1912 as a hobby of Professor Archer's father, Anton, and has not developed into a family profession. The Professor is assisted by his wife, Editha, a former operatic coloratura who designs costumes, speaks foreign rules for the German-language recordings, sings vocal parts and helps to manipulate the microphones during performances. The Archer daughters also make their contributions to the

And Archer (center) on work



Wendy Anderson



One of the Super Star Parties "SILVERMOON BURE"

company's system, Gertrud is in charge of technical aspects, particularly lighting. And Erich not only designs all the stage sets, but also attends to the cooking and ensures the comfort of each member of the family while on the road. Both jobs are expert responsibilities, as well.

Since the most recent offering of the Salzburg Marimonte has from the very beginning been the production of opera by Wolfgang Amadeus Mozart, the company was naturally active during 1956, the bicentennial of Mozart's birth. Anton Archer began the tradition when he chose the comic opera in one act, "Bastien und Bastienne," for the first public presentation of the group before members of the Salzburg Art Club back in 1913. This delightful little farce, complete with star musical boxes and a walled movement, was composed by Mozart at the age of twelve, and mounted its premiere in Vienna in 1780. It is still one of the most popular works in the repertoire of the Salzburg Marimonte Theatre.

Other Mozart operas presented regularly by the company include "The Magic Flute," "Don Giovanni," "Nabucco from the Argenta," and the master's first operatic attempt, "Apollo and Hyacinth." But the greatest masterpiece as yet created by the company's unadmittedly, the professional features, based on Mozart's scenario "Elisabeth Nachschauk." The first scene begins with a masterpiece of chorale playing simple music as an accompaniment

movement of voices, cellos, and wood instruments—a typical form of baroque musical decoration from Mozart's time.

Then the curtains reveal an enchanted eighteenth-century garden, where a performance resembling takes place between a young girl and a lovely boy dressed lady of the Viennese court. They share musical moments, kiss, quarrel and brought together by cupid and his winged arrows and finally end up in each other's arms in the chorale play the last happy scene of the scenario. Whimsical divertissements appear in every scene. It is not until during the entire first movement of the work.

"Concert in Schenkenhaus" is a charming playlet taken from an incident in the life of the great Austrian composer. As tradition has it, Mozart was so tired to play before Emperor Maria Theresa when he was only five years old. He composed one of his most famous sonatas on the spot for her Majesty, whom he assisted in addressing with the familiar "Ma." But his final confidence on this famous occasion was to ask Princess Maria Antonette to marry him as soon as he was old enough to claim his father's profession. Aside from the obvious appeal of the story itself, this play has gained huge popularity through the amazing realism of the little boy puppet's voices and piano playing.

Other operas in the repertoire of the Salzburg Marimonte include "The Diamond King" (Composers Page 52)



WILLIAM J. MITCHELL

## A Thought for the Piano Tuner

by WILLIAM J. MITCHELL

IN ONE IMPORTANT respect, pianos have led, for many years, a life of luxury. So long as their construction has been "in tune," it has made no difference, provided the requisite performing skill, whether they played a straight forward duet or piece or one bristling with sharps, flats, and enharmonic changes. If their instrument has been out of tune, matters could be righted by the single expedient of retuning on the services of a proven tuner.

It has not always been like this. The present day piano tuner, who ever has proven himself very, by keeping the benefits of constant attention to a minimum problem—how to adapt the accurate measures of Mäkelä to the needs of the Art of Music. If we should interpret the history of tuning or intonation during the twentieth century when the chromatic scale of composition, casual mode alterations we would find that the keyboard tuner had to decide whether he wanted the half step between G and A to approximate A flat or G sharp, for the tuning methods of the time could not make one key represent both sounds. Arnold Dolmetsch, an early 19th century expert, suggested that the patch should represent A flat and that if a G sharp were called for in a composition, either he could it or to never a up with an enharmonicism. In many other cases the "black key" was split in two, half of which was tuned to G sharp and the other half in A flat. In Italy, key-board instruments were built which had as many as 31 keys to the octave.

Recently, your correspondent saw a demonstration of a 16th century keyboard with split keys that looked as follows:



The sole reason for an complicated construction was that having note-keys had not yet found a means of fitting on a single touch that would serve as a enharmonic function. How fortunate for us that we are spared the hazardous experience of playing Chopin's "Nocturne Op. 9, No. 3" on this 16th-century keyboard! Slightly mis-tuned fingers would hit the wrong letters of black keys with distinctly uncomfortable if not disastrous results.

In order to understand the tuner's problem and the nature of modern tuning methods, let us pause for a moment to examine the construction of intervals. In so doing, your correspondent can only hope that his ability to deal with mathematics are, at least, matched by the reader (which says a very low standard).

Although all intervals are natural, since they occur in the natural world, in which we perform speed over time, the musician means something very definite and lasting when he speaks of a "pure" or "natural" interval. There are several related ways of locating such a sound. The oldest way is to fix a length of string on a resonant surface and to pluck it first in its entirety and then at exactly half of its length. The resultant interval will be a pure octave and will always be found at  $\frac{1}{2}$  of the length of string. But we also know that sounds are created by the vibrations of an elastic body, that furthermore the natural of a pure octave represents an upper tone which has twice as many vibrations per second as the lower tone. Thus in terms of string lengths the octave of a tone is 1/2, and in terms of vibrations, twice. 2:1. The pure fifth, similarly, is found at  $\frac{2}{3}$  of the length of a string, and has a vibration ratio of 3:2. The pure fourth is thus modified frequency representation is a 3:4 and 4:3, and the pure major third is 4:5 and 5:4.

For many centuries the use of a string divided into simple fractional parts was the only available way in which intervals could be found. The instrument that was used for such purposes was called a monochord. During the Middle Ages the basis of all tuning was the monochord's pure fifth as measured by the Greek mathematicians and philosophers, Pythagoras (sixth century B.C.) and Plato (fifth century B.C.).

On the face of it, it would seem that the employment of a pure fifth, whose simplicity and simplicity of relationship are certified by all known agencies, would produce only pure results. The fact that it does not, is the beginning of the tuner's war. For example, if we take twelve natural pure fifths in the Pythagorean manner the following pure tones will be produced: C-G-D-A-E-F-sharp-C-sharp-D-sharp-E-sharp-F-sharp. However, we find that, E sharp, will disagree by almost an eighth of a tone with the white tone, C. The pure major third as represented as 4:3 can make a 1.01% error, and the pure octave, 2:1 becomes approximately 1.01%. The difference between these two forms of octave is called a Pythagorean comma and is often represented by the simple fraction 531441/524288. It comes up in the octaves and seems to remain pure, we would expect not to remain pure. Yet, it has been called by a pure interval, the natural fifth.

But this is only the beginning of the story. Let us examine another interesting result of the use of pure fifths as a tuning agency. It was discovered quite early by the Greeks, Pythagoras (sixth century B.C.) and Ptolemy (second century A.D.) that there is a 3:2 ratio between the pure fifth which they produced directly by weighing 4:5 of a length of string with chord string against the other 4:3, and the

(Continued on Page 30)

## Kostelanetz on Conducting, Conductors and Batons

by ARTHUR J. SASSO

CURIOUS CROWDS of music lovers attended Carnegie Hall some time ago to witness a dramatic performance of The Symphony of the Air. The orchestra, known formerly as the N.Y.C. Symphony under Tansman, played without benefit of a conductor for this one concert.

We mentioned this as we talked with Mr. Kostelanetz in his Grand Square penthouse in New York City, and ventured somewhat with tongue-in-cheek, that conductors were perhaps becoming obsolete. "Not really," was his reply. "Playing in an orchestra without a conductor places undue strain on the individual players. The hundreds of measures in a symphony orchestra are not only measured with aging the most from their instruments but look to the conductor to give their leadership and to teach them in a humanistic way. No, I'm afraid that conductors are going to be with us for a little while yet," he said smiling.

Mr. Kostelanetz was of the opinion that a symphony orchestra develops an individuality of its own over a period of years, as nations have the personal changes. This individuality, for the most part, depends upon the conductor. He is a multi-faceted individual who, once on the podium, as conductor, strategist, critic, technician and artist, all rolled into one. And while it is true that the actual music is produced by the members of the orchestra, it is the conductor who is accountable for its being played well or otherwise.

We directed our discussion to the subject of leadership. Mr. Kostelanetz, he understood that the role of his recently had accepted the distinguished sum of \$7 million, coins and silver has presented. What was his explanation of the popularity of the Kostelanetz Effect?

The maestro thought that pleasing sound might have something to do with it. Also, new sounds which he is able to get by "regarding the microphone as a friend of the orchestra rather than a master." But mostly, he thought it was a matter of interpretation. "Whether we are playing 'Tchaikovsky's Russian and Bohemian' or Beethoven, we try to express the emotional content of the music. If it is a song or a march, the light, and love, so make our sounds, night sounds, and love sounds."

He almost finished dinner for resting the supper in



ARTHUR J. SASSO

musical sounds can best be illustrated by example. It is said that when he recorded Shostakovich On Frank Avenue, he demanded a particular type of piano for that to get the precise sound effect he wanted. It was fixed 60 days before he was notified that the report had the proper "steel quality."

To each Kostelanetz in his accessible home, you must be at rehearsal. With precision and unflinching patience he establishes the tempo and instrumental balance and listens intently every measure of playing. He demands no more of his musicians than that they must play in the rehearsal preparations of the rehearsal studio right to the concert stage. Watching him, you have the feeling that the rehearsal is merely a point of departure for that something extra, something incredible and vast and unique. Out of this process and experience comes masterful music.

During "break" in the rehearsal we asked the maestro about batons. He pointed to be a virtually invisible on the unimportant "stick." The importance of the baton he told us was a parchment scroll, known as the "roll," which was used in the 16th century to last time for the French Chorus in Paris. The French-Italian composer, Lully, who was responsible for many orchestral innovations, used a super-dimensional rod with a cord after he burst of enthusiasm he drove it into his first assistant of the floor and the accident is said to have caused his death. In 1790 the middle-sticking of the baton against the conductor's desk provided it opera performances. It was also not uncommon for the conductor to use a violin bow as a baton. Not until a hundred years later, however, did the baton, as a conducting. (Continued on Page 30)



# Drama in Song

*A discussion of the importance of  
clear enunciation on the part of singers*

—by Gladys Hemm

WHY IS IT that Schubert, Schumann, Wolf and the other great song writers are not more widely known and enjoyed? Why cannot the great vocal artists of today, when singing to the masses in the air, sing more comparable to that which is broadcast by the symphony orchestras, pianos and violas, who play the world's greatest music and who are accepted with enthusiasm by even those who know little about music?

Usually, when broadcasting, singers sing with a beautiful aria, then when they sing popular songs, they sing quickly and in a folk song, or even a modern popular tune, or hand bellied, the last type proving to be very disastrous for the true artist who finds more popular music has its own distinct style and idiom, which the cultured singer seldom understands or desires to develop.

In further considering the question of the art song, we think of many friends who are not musicians, but who are avid record collectors, and who have a vast library of the finest symphonies and piano music, but who strangely have almost nothing in record records. If a poll could be taken among record lovers, it is likely that there would be the same story, namely, that outstanding records for classical record records.

In Chicago, for example, there have been several symphonic concert series, winter and summer, and for many years at all times some, but a few years ago when a new series was started it lagged along fairly for several years, then finally succumbed for lack of interest. All of which brings us to the proverbial conclusion that great vocal music is less popular than great instrumental music. Let us see if we can find the reason for this.

The point of greatest importance, the point that is fundamental, here, is all good singing, is in general overlooked today that the art song has lost much of its vitality and power. That fundamental point is the word, the text.

Let us consider for a moment the composer who finds a poem that he thinks will lend itself to a musical setting. He starts his work by building and molding each musical phrase according to the nature of the literary phrase, so that the rhythm and melody of the music blend into one with the text, thereby enhancing the spirit and beauty of the word. Thus we see that the poem is of prime importance, that it is the poem that inspires and suggests the music and also gives the word to be sung.

We then see that the singing tone must be colored to express the atmosphere of the word, and that each song has a distinct character and should be approached with that in mind.

Perhaps every reading this article are aware of this idea of drama in song, but how often do we find it practiced among singers? Generally, it is only among the

very great, but actually anyone with a fair dramatic and musical talent and a willingness to work and develop in even words, can be taught how to interpret a variety of words. But why go to the trouble of interpreting a variety of words if the words are sung in a foreign language? Remember the musical phrase is molded so as to give and enhance the beauty of the text. The atmosphere of the entire song is contained in an to express a specific idea. How much then of the real art of singing is lost when sung or assembled when all of these things are lost and some colors are faded with stereotyped music?

As you sit comfortably at a concert listening to song sung in a language wholly foreign to you and the real body of the audience, ask yourself, "What am I getting out of this as an idea?" It is true that the color of the voice and expression of the face will show you something of the overall idea, but otherwise there are only melodic records that convey nothing as to the meaning of the word throughout the phrase.

The reason so many people enjoy singers of popular music is not only because of their ability to dramatize their songs but because we are uneducated the meaning of the two arts, drama and music, since they are sung in our own language. Being in mind some of the key words often used in popular songs, such as Sweet, Jane, Joe, and the way the tone is blended right into the words to express the meaning contained in these words.

This question is an important one and it is to be hoped that more and more singers in this country will be cognate to our native language just as the songs and operas in other countries are sung in their national tongue. Art song is natural and understandable to really be enjoyed and to be a part of everyday life. This undoubtedly would add a tremendous influence in filling our concert halls with people who perhaps would find themselves going to the box office spontaneously and freely without being invited to subscribe to concert series. Strange to say, however, the more we learn about the art of singing and the importance of a poem; also through the medium of music, most singers today sing in languages which are understandable to the vast public. Thus, it seems to us, is the definite reason that great vocal music is not as popular as great instrumental music.

Let us look into this for a moment. The art song we first developed by Schubert, when development depended entirely upon the dramatic content of the text (if the dramatic content is not understood, how is it possible to understand the reason for the singer's interpretation?) If the listener here, wherever there, again sits at a beautiful place in a musical place, we may enjoy the dramatic beauty of changing tone colors, but with absolutely no intelligent knowledge of the (Continued on Page 38)



Left: E. Reed conducting the Symphony Orchestra of Western State College Summer Music Camp, 1938

*A glimpse of the inner workings of one of the largest summer  
music camps is gained from these day to day entries*

## ... from the Music Camp Office

by Kathryn Hawkins

(This column is the idea of Dr. Robert Buckner, director of the Western State College Summer Music Camp, Canonville, Colorado.—Editor, Music in the Schools)

### Thursday, August 2

CHECK—manager paper, church books, paper clips, a double necktie and sometimes (on the staff), large envelopes, covers displaying paper, strong, impervious, the quick action, meeting labels, Chamber of Commerce material on the mountain drives and scenes of Canonville County, plenty of ink trays and coffee-making materials.

Now a rubber wall! Sunday evening when the campus staff meeting is held—"Well, hello, young men... From Ohio, you are, and wanted to be sure to get to camp on time. Yes, the mountains are rugged here. Now, if you will go to the Housing Director's Office."

### Friday, August 3

Minutemen crew is busy. Truckloads of beds being distributed over the campus.

Shirts to be used for marching bands were just washed down by five Department.

The piano tuner checks his list and hurries to another building.

We are glad to see our camp locality, as they check in, and so all pitch in to help them as they wish, so too. This may mean supplying the name of a good baby sister or giving the location of the nearest kitchen shop (for those men who have taken the long way here and camped along the way). The man who will need an assistant along camp are introduced to the young college student or music instructor selected for him, as indicated on the faculty bulletin previously sent. After showing him of music needed in the camp, as well as the large envelope

put in by special delivery (a first minute thought about a teacher just right for his group!), the two go off together as the director says "Now, about my folders, here is the way I usually do it."

### Saturday, August 4

Weather is fine. The many time at end of the week seems to be over. Warm today, but down to freezing or belows last night. Campus looks beautiful.

Our camp sign pointer is turning them out. "A is M Register Here," "Welcome Auditions, 10:30-2:00, 1:30 CH" and so on. We need about thirty signs, plus the ones still under last year.

School bus just came on-campus with "Camp or bust!" on the back. They won't have to worry about exploding now.

Staff meeting went well. Only one member was delayed, and this because of a grounded plane.

11:00 Chilly girl from Utah just came into office. She went over all the packages and finally decided that she had several here ahead of her holding. We gave her an empty basket.

### Sunday, August 5

This is it! This is the real beginning—the biggest, busiest day of camp. At 5:30 a.m. a row of vibrant legends—showers turn on, buses were up for auditions, beds laid for the children.

The bulk of the campers arrive this morning. College station wagons bring back capacity loads from airport and bus station. Chattered buses park in old park and many between boys and girls dormitories. We hear that an Oklahoma bus has stalled just down from Mount Park, and the college has gone out to unload it.

All over the campus—parents (Continued on Page 38)

inside—April 1937

# Henry Cowell

## musician and citizen . . . . PART III

by ALBERT J. ELIAS

LESS FREQUENT and perhaps of somewhat more animated, but undeniably present in Cowell's style is the influence of Oriental musical systems. His interest in non-Western music has been an abiding one. His first childhood contact with the East came through his father, who was an avid student of Hindu music. "It was not until I was twelve," he wrote, "that I began to understand the classical compositions of Oriental music; but we could hardly then be said to have been in contact with it. It was not until I was twelve that I began to understand the classical compositions of Oriental music; but we could hardly then be said to have been in contact with it. It was not until I was twelve that I began to understand the classical compositions of Oriental music; but we could hardly then be said to have been in contact with it."



Share the early western fiction, the most important regional influence on the work of Cowell has been the early American congregational song which current study only in the Southern states. Cowell first became interested in this music in 1902, as a source for his own composition, but he had been familiar with it for many

years previous. As a child in Oklahoma, Henry Cowell had participated in congregational singing of this kind and knew the old hymn compilations such as the one known as "Southern Harmony," published in 1835 by "Brother" William Walker.

That typical music, variously known as Sacred Harp, shape note music, Isaac singing, and white square note, originated in Colonial New England where early in the eighteenth century the first American collections of sacred songs were compiled and published. From about 1770 the practice of part singing was spread by voluntary singing schools which were established by traveling teachers, or by citizens of the community with some elementary musical training and a zeal for congregational singing. Some of these early practitioners also carried the three-part harmony with their own compositions. The most famous (but not the first) of the early American composers, as he or she was described, was William Billings, who made his livelihood as a teacher. One of Billings' main concerns was to make his music broader and more polyphonic than had been customary in American religious songs up to his time, and happily because of his efforts the "harping tone" became an accepted part of American sacred music (see Chapter 4). In the evidence in his "Conventional Harmony" (Boston, 1794) he explains that large song books are "more than twenty times as powerful as the old solo books. Each part striving for mastery and victory. The audience entertained and delighted, their minds agitated and extremely fluctuated, sometimes declaring for one part and sometimes for another. Thus the solemn has developed three elements, very the usually minor, now the fully able, now the visible world."

"Now here, now there, now here again!" "Oh yes, now some of harmony!"

Since the ability to read music was rare among the congregations, around 1800 methods were devised for giving each note a different shape to indicate its pitch. From that time and the present the published volumes of the kind of American sacred choral music were printed displaying squares, triangles, and diamond shapes as well as the usual round notes.

As this body of song was written for the most part by men who in the first place were not less the most elegant artists of society, and in the second place had a musical training that was anything but thorough, this observation of traditional note was apt to be lost by the time these conservative European standards. On examining the American product one feels that phrase lengths are likely to be irregular, parallel fifths and sixths are frequent, chords appear both in the six-four inversion, parallel fourths occur without intervening thirds, modals and primitive modes are common, and the melody is on the lower rather than the upper voice. And the usual, unpolished style of performance in which the congregations were expected to make their songs was well matched to the rough, heavy, jagged-edged style of composition.

Beginning around 1820, with the growth of American cities and the importance of European musical culture, the home grown product was driven even further west. The introduction of Europe's more refined religious music added yet further to the growth, the Americans became conscious of a supposed musical inferiority, but were unable to find a congenial association for the new religious style into the American idiom. Music thus far developed, as an indigenous, congregational singing of the old kind deteriorated. Here even, the earlier American vocal songs had prevailed over with the old forms—some. (Continued on Page 62)

IT IS ALWAYS interesting to hear what a composer has to say about another composer's work, or music in general. Recently, the popular songwriter Richard Rodgers has had the "Voice of Freedom" radio show with a program of his music, but has been represented by his score for the television spectacular "Cinderella," and has himself made a personal appearance on "Concentration"—the radio program dedicated to "the art of good talk." Indeed, whether it is over the air or in a personal interview, the musician has a good deal to say in the public-at-large that is perceptive and pertinent.

For one thing, this topknot composer of what might be called classical popular music makes it thoroughly clear how he feels about rock 'n' roll. Almost two years ago a musical called *Rock Around the Clock* was probably being heard on many radios, juke boxes, and home phonographs these days other record sound during that year. It was followed, moreover, by other music of the same nature, seriously threatening the musical habits of a good part of the nation. Now, as Rodgers listened to that same piece being played on the phonograph recently, it was obvious to him that most what he said when he declared he would "love to hear" it again. It is rock and roll's loss, Richard Rodgers maintains, that is "lack of the music itself." For the music, Rock and roll's melody and structural origin, as authorities have pointed out, spring directly from the Blues, while its own present, heavy, constant beat is indebted to Gospel Music. What's more, the composer does not "see anything the nation" with rock and roll. There is no reason, he says, why it "shouldn't" have a beat, and there's no reason why the beat shouldn't be persistent. It has "been true ever since there's been music," he says, "that a persistent beat has had an effect on people."

The thing about rock and roll that has been most responsible for its rising has for it, according to Rodgers, is no very new. "I think it has brought attention" to the new kind of music. Whether this music, like jazz, will become a permanent part of the American scene is, naturally, "too early" to tell at this point. "So far it's a permanent loss, as we said before, and that's about all."

Often, people ask the composer of such ballads as *Some Enchanted Evening*, *There's a Man*, and *Love* whether or not he is disturbed when he hears rock and roll arrangements of some of his old songs. The answer comes simple: "If it were possible to make song styles and structures stick to the original, we would be off the air, and we wouldn't be taking anything smaller of our music."

A while ago an especially romantic song he has written is even so often subject to rock and roll treatment. But that does not offend the man who has been composing musical shows ever since he provided music for the "Carroll Kershaw" when he was twenty-three. The "only thing," as he puts it, that would hurt him "would be to have my stuff not played and not sold." When a song of his is new, it is only natural that he should want people to hear it "at least once the way I intended it to be heard." But he feels that his music "would die of monotony without the arrangements" to which it frequently is treated.

As a matter of fact, Rodgers, who probably achieved the peak of his career at the time he won the Pulitzer Prize for his "South Pacific" (1957), keeps the work and still says "that's better." Why? Because it is "just great" for him. It makes him "used better," he says, by these companions with the kind of music dominating the nation, and other forms of communication. "I think that the constant hammering to which I have to subjected, as well—this last, but, best of all the time makes people have back to Broadway, Kern, and Richard Rodgers for relief." Never, indeed, since he has had his music before the public that two years ago have the old familiar pieces of his (Continued on Page 62)

# Richard Rodgers on current trends in "Popular" Music



## Prélude

THEODOR KIRCHNER  
edited by Alfred Wernisch

Molto moderato e preciso

rit. *f* *p* *sf*

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## The Hunt

LEOPOLD MOZART  
edited by Alfred Wernisch

Allegro non troppo 1/2 = 90

*f* *p* *sf* *rit.*

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ETUCE-APRIL 1951

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## Dance Piece

This gay, lilting music is of special rhythmic interest. Particularly noteworthy is the interweaving of  $\frac{3}{4}$  and  $\frac{5}{4}$  measures at the beginning. These  $\frac{3}{4}$  measures are really a shortened  $\frac{5}{4}$ . At measure [1], however, a true  $\frac{3}{4}$  rhythm begins which is continually interrupted by measures in  $\frac{5}{4}$  time. At measure [2] the  $\frac{3}{4}$  bar leads back to the re-entrance of the first theme. An engaging tri-tonality takes place at measure [3]. Here the  $A$  in the right hand actually sounds as a  $G$  in the chord of  $E$  major.



But the right hand continues as if it were written in  $F$  minor, as indeed it is in two measures later.



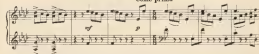
NIKOLAI LOPATNEROFF  
Edited by Isidore Ford

Allegro graziosa (♩ = 100)

PIANO



Come prima





Adagio  
from Sonata No. 1  
Secondo

MUZZO CLEMENTI  
edited by Douglas Townsend

Adagio (♩ = 60)

16

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30

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Adagio  
from "Sonata No. 1"  
Primo

MUZZO CLEMENTI  
edited by Douglas Townsend

Adagio (♩ = 60)

16

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Introducing the first of a new series of absorbing, full-bodied, classical arrangements by Allen Roth of the popular dances that require a minimum of technique but still possess "real" quality. They sound more difficult than they actually are. Suitable for teaching purposes. They are NOT like the "COSTLY" White or Glaser Music Co. - 4231 Madison Street, Baltimore, Md. New York including only \$24 per copy—plus \$2.00 from shipping included.

## Mazurka CHOPIN POLONAISE (Op. 85) Arranged by Allen Roth

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wide-april 1932

\*The first and last notes of the glissando are only approximate—the sweeping effect is the main thing

Chopin Polonaise (Op. 85) - 2

Advertisement

wide-april 1932

33

# The Swan

Sw Soft Strong

100 00 4822 225

Gt Flute & Oboes

100 00 2264 220

Flut Gdwt 22

CAMILLE SAINT-SAËNS  
arranged by William Tellus

Andante cantabile

Sw (M) 100

First system of the musical score. It features a piano accompaniment with a treble and bass staff. The treble staff has a melody line with a 'Sw' (Soft) dynamic marking and a '100' tempo marking. The bass staff has a 'Gt' (Great) dynamic marking and a '100' tempo marking. The key signature is one sharp (F#) and the time signature is 3/4. The music is in a 3/4 time signature.

Second system of the musical score. It continues the piano accompaniment from the first system. The treble staff has a melody line with a 'Sw' (Soft) dynamic marking and a '100' tempo marking. The bass staff has a 'Gt' (Great) dynamic marking and a '100' tempo marking. The key signature is one sharp (F#) and the time signature is 3/4. The music is in a 3/4 time signature.

Third system of the musical score. It continues the piano accompaniment from the second system. The treble staff has a melody line with a 'Sw' (Soft) dynamic marking and a '100' tempo marking. The bass staff has a 'Gt' (Great) dynamic marking and a '100' tempo marking. The key signature is one sharp (F#) and the time signature is 3/4. The music is in a 3/4 time signature.

Fourth system of the musical score. It continues the piano accompaniment from the third system. The treble staff has a melody line with a 'Sw' (Soft) dynamic marking and a '100' tempo marking. The bass staff has a 'Gt' (Great) dynamic marking and a '100' tempo marking. The key signature is one sharp (F#) and the time signature is 3/4. The music is in a 3/4 time signature.

Fifth system of the musical score. It continues the piano accompaniment from the fourth system. The treble staff has a melody line with a 'Sw' (Soft) dynamic marking and a '100' tempo marking. The bass staff has a 'Gt' (Great) dynamic marking and a '100' tempo marking. The key signature is one sharp (F#) and the time signature is 3/4. The music is in a 3/4 time signature.

Sixth system of the musical score. It continues the piano accompaniment from the fifth system. The treble staff has a melody line with a 'Sw' (Soft) dynamic marking and a '100' tempo marking. The bass staff has a 'Gt' (Great) dynamic marking and a '100' tempo marking. The key signature is one sharp (F#) and the time signature is 3/4. The music is in a 3/4 time signature.

2

2

2

2

## Prelude

FREDERIC CHOPIN  
arranged by Martha Farnsey

Andantino

Frederic Chopin, Poland's greatest composer, was born in 1810 and died in 1849. In the literature of the piano, for which he wrote almost exclusively, his contribution is one of the greatest in the history of piano music.

## I'm Sad and I'm Lonely

Book 2

Tenderly

Maurice Taux  
arr. by Elsie Siegmund

I'm sad and I'm lone-ly, my heart it will  
break; My sweet-heart loves an-oth-er, why can't he be  
true? My cheeks once were red as the bud on the  
rose, But now they are whi-ter than the li-ly that grows.



# Studio forum

## TEACHER'S ROUNDTABLE Maurice Dumont

### Paderewski's Minuet

Q Will you please tell me how the triple in the ends of the Minuet by Paderewski ought to be played? I don't seem to be able to get the right effect out of them. Thank you.

A [Mrs J. L. C.—Gibbsville] A. Sweet teachers write the triple down for their students, but this is not advisable because it becomes a "memory" way with a kind number of notes and it doesn't take time account the clarity of each note in itself. This differs greatly from one student to another. Some are born with a remarkably natural facility, and their teachers hardly say practice—is rapid and brilliant. Others do not seem to be able to overcome clumsiness. So, why should we trust ourselves in the same manner? Consequently, I recommend the following:



(Same fingering on each note and trill)

Give your attention to the melodic notes and play them with discrete but firm accent. In between, put an easy note on the trill so possible, something that they are played a bit lighter than the melodic notes. That you have the proper effect, it would be better to use the same finger on each of those notes, displacing the hand in so as.

The other things much better results than trying to connect melodic notes and trills or using such figures as triplets or others, as certain authors indicate.

### Musical Orthography

Q Can you tell me the source for composers writing a large note (piano)

only for one hand to hold for the three notes of other notes, then writing the same note on the same line or space which is to be struck before the down of the first note is used up? An illustration of this may be found in measure 24 of the "Quintet" Op. 1, Ye The September. Thank you in advance for your help.

(Mrs J. N. C.—Ives)

A. When a large note is written, that note of smaller value is also written on the same line or space, it simply comes from the fact that they belong to different parts. When the music scored for orchestra, they would be played by two different instruments. But by the piano the second note cannot possibly be written on another staff. Therefore, it must be played.

### United Edition

Q Do you suppose it would be possible to get the music of J. S. Bach in French? I would like to buy his "Well-tempered Clavier" after his organ works, but not if I can't get the original French text for my information you can send me.

(Miss E. F.—Indiana)

A. Yes, there is an United Edition and it is published by the firm of Edwards in Ann Arbor, Michigan. All of his music is in this collection, including of course the two books you mention. For some time it was available only to subscribers to the whole series, which of course was very expensive, but if my information is correct, you can now purchase the different volumes separately. This edition reproduces faithfully the text contained in the famous Edition of the Bach Gesellschaft in Berlin, which is considered as absolutely infallible. It is extracted and free from any indications of tempo, dynamics, legato, accents, or expressions. That is the way Bach, who had confidence in the judgment of future interpreters, left it for the generations to come.

## ORGAN AND CHOIR QUESTIONS Frederick Phillips

Q Our church is remodeling the exterior of the pipe organ from pure music to electric action. They are building three feet narrower and will install a few valve electric units, but each has a different degree of voltage. One would limit the voltage to 12, another to 12 and still another to 18. What is recommended for our organ which would have 2 speaking notes in the Soloist, 4 in the Choir, and 4 in the Pedal, in addition to the common complete?

F. R. N.—Ill.

A. The writer is inclined to the Philadelphia representative of the organ's leading organ trade news that 10 to 12 volts would be in order, and is not by using non-humors generally.

Q Are Bach Fugues appropriate for preludes and postludes? Paul's "Fugue in E minor" from the last Little Preludes and Fugues for solo for a prelude, and as an excellent tempo for a postlude?

J. J. R.—Cal.

A. Some eyes should be used in selecting Bach compositions for preludes or postludes. The "Fugue in E minor" mentioned by you is very suitable for a prelude or for an actual tone, but a better advice against its use as a prelude at an accelerated tempo. In its first phase, you are likely to get a probably good comparison by following its process, and actually if it is compared toward the postlude (and we sometimes doubt) they will both be stretching it as a result of its attitude in a "burry up" end, which is likely in keeping with a spirit of worship—the organ's chief function is a church service. Keep this caution in

(Continued on Page 57)



## Romance from Concerto in D Minor, Wieniawski

A Master Lesson by HAROLD BERKLEY

ONE OF THE GREATEST violins of all time, Henry Wieniawski was born in Lodzin, Poland, in 1835, the son of a physician who early recognized his unusual talent. At the age of eight he was taken to Paris to study with Maestri at the Conservatoire, where, when only eleven, he won the coveted first prize for violin playing. This youthful success heralded his brilliant but all too short career that followed. After touring throughout Europe for more than ten years, he was appointed solo-violinist to the Tuileries Palace, a post he held for twelve years. Then, in 1873, he embarked, with Andre Bruch, on an extended tour of the United States. Returning to Europe in 1874 he was appointed as successor to Vieuxtemps at the Brussels Conservatoire. But in a few years he left this post and, although a great teacher, resumed his travels. He died in Moscow in 1893.

In addition to being a brilliant violinist, Wieniawski was a cultured musician and an excellent chamber music player. The record his playing has left is today, however, less than that he was the father of the modern method of bowing, the method popularized by the pupils of Leopold Kauer. A hundred years ago, the standards of technique and taste in violin playing were in a large extent governed by their adherents in Germany. This explains why Wieniawski was not embraced by the German musicians—the intensely subjective style and "methodical" technique were at odds with the unbridled ardor.

As a composer he was quite prolific, for his compositions, with one note in his organ, are of so great musical significance. They were written as soloists for his highly individual style and technique. The exception is, of course, the 2nd Concerto in D minor. It is easily the best of his Russian concerti, in that it has a more intense and because it blends a great study romantic expression with complete technical display.

The Romance from the D minor Concerto, with which we are concerned here, is essentially a song. The writer vividly remembers hearing Kreisler play the Concerto in Carnegie Hall, New York. He was sitting immediately behind two middle-aged ladies who were already appreciating every measure of the music. Half-way through the Romance, one of them turned to the other and whispered, "Oh, what a beautiful song!" No greater compliment could have been paid to the music or to Kreisler's performance of it.

A suggestion that one make an exercise a response from an intelligent listener is certainly worth careful study. Let us examine it in detail and discover what may be done to give it eloquent expression.

When the Romance is played as a separate note, and often when it is played as the second movement of the concerto, the player usually plays the first measure from before the soloist begins. This makes a satisfactory introduction and enables the sound for what is to come. Imagine the soloist suddenly appearing by simple chords—there would be nothing romantic about it. It is the quiet, intimate accompaniment with its rolling rhythms that sets the mood.

When the violin enters, the tone must not be too soft. The indications in piano, but it must be a vocal phrase, i.e., the tone must be round and singing. The crescendo should not only add the beginning of the fourth beat, the decrescendo starting on the C. A similar effect should be heard in the third measure—the crescendo on the A flat leading only to the start of the third beat, when the decrescendo suddenly begins. These fluctuations of tone can be only slight, any exaggeration of the manner being in bad taste. See Ex. A.

Ex. A



The high G flat in measure 5 should be taken with the 3rd finger and softly, the crescendo beginning on the F. It is the E-flat in 7 that is the heart of the phrase. This note needs to be played with more intensity than the first note, which, while not covering the solo line, is of equal interest with it. Softly expressed and phrasing is needed in measures 12, 13, and 14. It will be seen that the three high notes must all be treated differently: the F starts with a full tone and immediately gets softer, the E-flat is taken in the middle of a crescendo, which contains almost to the end of the note, while the D is largely softly and begins to crescendo at once. These effects must be precisely felt by the player, but not exaggerated in performance. The contrasting agent is, of course, the less it comes towards the bridge as the crescendo and release towards the fingerboard on the decrescendo. The effect of the passage can be beautiful, but it needs careful and imaginative study. The crescendo which starts in 14 should continue through the third beat of 15, the decrescendo beginning on the first eighth of the fourth beat. The pace remains, however, should become perceptible in the accompaniment on the third beat.

The movement of the original melody, notes 16 to 25, follows the line of the first statement, but the expression should be richer, the notes more needed, and the intensity heightened. However, a good deal must be held in reserve, for there are two big climaxes coming later. Most young players have a tendency to shoot off. (Continued on Page 56)



## What's In a Name?

by Alexander McCurdy

WHAT'S IN a name? Shakespeare said, "A rose by any other name would smell as sweet." Is the tone of an organ stop inspired by being called an "Erbszucker" or a "Süßholzflöte"? What is the exact relationship between wood coloring and such names as "Violette reine," "Geigen Principal" and "Vox celeste"?

Today's producers of heavy organs for organ stops in a striking contrast to the republican symphony which prevailed at the turn of the century. In those days it was the common-sense organ-builders who had "a river" to demonstrate that fact immediately by having pipe-organ installed in their houses. The old American Company sent its technicians up and down the country, setting up home installations by the dozens.

Now the American people strongly demand that an organ man would want to bother to translate names of stops from the foreign languages, in coming these stops, therefore, he needs it a point to use names which anyone could recognize.

A typical specification of the period might read something like this:

PLATE II F  
PLATE III F  
PLATE IV F  
STERN F  
STERN F  
STERN PP  
DIAPASON F  
BASS 16' F  
OBER 8'  
TREBLE F

On some of these instruments they might, for variety, introduce an "English Diapason 8'", "Spanish Flute," "Mand Flute" or "Wood Flute."

It is easy to have to add that there were organs cynical enough to observe that the names didn't make much difference, they all sounded pretty much alike, anyway.

The American Company seldom used the term "Erbszucker pedal." They

called it the "wood pedal." Swell pedals were not so named, perhaps to avoid confusion with the Swell manual. Instead, they were called "express pedals."

One thinks of those innocent days when examining some of our new, up-to-date specifications. On those the present-day organist may find, possibly on a single manual, stops bearing Latin, French, Italian and German names.

Sometimes two languages are found on a single stop, "Larkish Bourdon," for example.

Up-to-date young organists are tending to abandon the traditional names of Great, Swell and Choir in favor of Continental nomenclature like Hauptwerk, Positiv and Rückpositiv.

During the past year there have been organs both in America which, from their printed specifications, might have come from the shop of a builder in Germany or Holland.

Some, of course, are imported pipes, in which case the foreign builder's nomenclature is generally used. On the other hand, there are called "German," "Danish," "French" or "Austrian" instruments which are in native style, and which are about as faithful copies of the original models as a Times Square present vendor's statue is of an Alpine lion.

In some instances, foreign nomenclature is hardly because there is no exact English equivalent. A case in point is the Rückpositiv, the small independent division suspended, like a railway stop hanger, outside the main organ case. This division, as much stressed by Dr. Albert Schweitzer, is essentially a German contribution to organ-building because it seems appropriate to call it by its German name.

I cannot say, however, that "Hauptwerk" is more specific than "Great," besides which it is more difficult to

pronounce.

Dr. Schweitzer is responsible, directly or indirectly, for some of its present-day trends in terminology, especially that phase of nomenclature which is lumped under the heading of "Bourgeois."

The reforms advocated by Dr. Schweitzer in the early years of the century have had impressive success. Consequently it is valuable now and then to rethink our nomenclature to just what the good sense and for.

We gladden for the intention of such a number of cases occurred previously to note fine old French instruments which were old to be pushed in favor of infinite minor modifications.

He made the point that these instruments were worth saving, but not that they represented the absolute perfection of pipe-organ design.

He received his greatest criticism for the instruments built by the nineteenth-century French masters, notably Couvillat, but did not fail to indicate that German builders ought to put French names on the stop-blocks.

Similarly, I do not see why it should forsake the role English speech of our localities in identifying pipe-organ stops. If so, let it slide step, why not call it that?

The problem of nomenclature was already solved by Leopold Stokowski when he was organist at St. Bartholomew's in New York. As I go in story, from Ernest M. Stange and others, Mr. Stokowski changed the names of virtually all the stops to pointing little stickers over them.

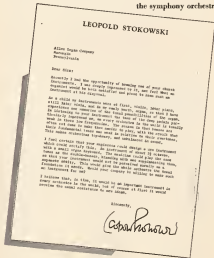
I am reluctant to go into too detailed because (1) The music, too Mr. Stokowski and others, don't can agree, and (2) Some of the ones of pointed here, would get so hard from the music.

Mr. Stokowski is, of course, not the only one who is concerned in nomenclature of organ stops. A committee of the American Guild of Organists, headed by Dr. S. Louis Elmer, has been attempting to establish standards for nomenclature, to work the same way as the A. G. O. has achieved standardization in pipeboards and instruments of music.

The Associated Pipe Organ Builders of America, with headquarters at Room 1111, 26 East Jackson Boulevard, Chicago, also are concerned even.

(Continued on Page 10)

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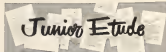












Edited by Elizabeth A. Oest

## Instrument With A Twangy Tone

(A true story)

by Wilma Delton

THE BASSO ORCHESTRA was rehearsing the symphony "Old days" by Charles Ives, a well-known American composer, and he was listening to the rehearsal. Exceeding mad to be going along just as he worked, told the p.m., reflecting how these notes of the symphony was needed. Then the composer shook his head. "That dance music more like this," he said to the conductor. "It needs something to make it sound more dramatic. Can you think of some

musical things between them. The music is believed to have come from a Dutch word meaning a child's romp, but it is called by different names in other countries. The French name, *Rakus*, refers to its shape of a cart, in Germany it is known as *French Drum*, or *Flaming Jew*, an Italian name means *gambol*, something pleasing to do. The Chinese call it *Kow Kow*, or *Manly Pops*, in India it is called the *Clang*. It is played, as some of us probably know, by holding the frame between the front knee and striking the metal tongue with the fingers to make it vibrate, while higher or lower tones are produced by changing the shape of the mouth and lips, and the tones as produced are the twangy tones which give color to the Holiday Symphony.

Is it a very old instrument? Oh, yes! A picture of one was found in a work dating from the twelfth century!



instrument with a twangy tone that you could add?" he asked.

The conductor answered, "Of course. I believe the p.m. help will give you just the quality of tone you wish to have. I will substitute at once for addition from those who play that particular instrument."

For those who selected the instrument, two were selected to play their p.m.'s large in the symphony, and, although they had only a few notes to play, these few notes gave out the right twangy element of sound the composer desired to have in the bass drum section of his composition.

If any of you readers have a p.m.'s help of your own, you know it is a small instrument consisting of a metal frame bowed in the shape of a horse shoe, with two rods reaching out like the stirrups of a wagon, and with a



Picture taken by Betty Anderson, (Canada), from music in a Junior Etude book.

## Missing Keys Game

by Mary C. Jacobs

To discover the names of the following ten composers, fill in the blank in each name with the key letter of each group suggested. Example: 1 — A (Ten sharps, key of D, three sharps, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 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